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AUTHOR Friedberg, Jerry; Stella, Phillip.
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ABSTRACT

This occupational analysis data was assembled to help broadcasting arts teachers develop a course of study in program management for junior and senior high school students. Following a job description for a program manager, the remainder of the content in standard task analysis format presents an analysis of nine program management duties (tasks). Each of the nine duties is broken down into its components (one or more sub-tasks) and for each sub-task the following are given: task statement; tools, equipment, materials, objects acted upon; steps; safety-hazard; decisions; cues; errors; science skills/concepts; math-number systems skills/concepts; and communications (includes performance modes, examples, and skills/concepts). The program management duties covered are announcing/performing, promotion, news/weather/sports programming, public affairs programming, continuity, music programming, production operations, program management, and personnel management. (EM)

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AN ANALYSIS OF THE RADIO PROGRAM MANAGER OCCUPATION

Developed By

Jerry Friedberg
Scott High School
2400 Collingwood
Toledo, Ohio 43620

Phillip Stella
Normandy High School
2500 W. Pleasant Valley
Parma, Ohio 44134

The Instructional Materials Laboratory
Trade and Industrial Education
The Ohio State University

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PREFACE

Broadcasting arts are taught as a one or two year program designed for high school juniors and seniors who have a career objective in the fields of either radio, television, and/or allied areas.

The program generally operates in an in-school setting, utilizing the school's radio and/or television studio for laboratory experiences. Classroom instruction focuses in on the fundamentals of all broadcasting areas. For this analysis, we have targeted in on the program management functions usually found in commercial and/or non-commercial radio stations.

In describing the program management duties, we have made several operational decisions that broadly define the programing functions generally performed in a radio broadcasting facility. They are announcing, promotion, news, public affairs, continuity, music, production, programming and personnel management. The tasks performed in each of these areas have been analyzed according to a standard task analysis format.

The size and organization of a given radio station will determine how many of the individual tasks a program manager will actually perform and how many will be supervised. As an individual progresses towards the position of program director, that individual will perform many, or all, of the tasks indicated in this analysis.

We offer this task analysis as a guide to assist broadcasting arts instructors in developing their own unique curricula. It is our sincere hope that this will be used effectively in preparing students for their career objectives.

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Sheila Nelson
Marsha Opritza
Rita Buccilla
Peg Bushelman
Carol Fausnaugh
Mindy Fausnaugh
Rita Hastings
Carol Hicks
Sue Holsinger
Barbara Hughes
Carol Marvin
Patti Nye
Kathy Roediger
Mary Salay

Research Associate
Administrative Assistant
Editorial Consultant
Typist
Typist
Typist
Typist
Typist
Typist
Typist
Typist
Typist
Typist
Typist
Typist

JOB DESCRIPTION

The radio program manager is primarily responsible for the supervision of all the programming functions performed in a radio station. These functions include all those activities necessary for the operation of a radio station not otherwise found in the engineering or sales related areas.

The duties of the program manager may include actual performance of tasks as well as their supervision. The areas include: announcing, promotion, news, public affairs, music, continuity, production, programming and personnel management.

The performance of specific duties is related to station size, format, and market.

Duty A

ANNOUNCING/PERFORMING

- 1 Announce continuity
- 2 Host local program/personality (music)
- 3 Host local program/talk - phone
- 4 Host local program/talk - interview
- 5 Make personal public appearances

(TASK STATEMENT) ANNOUNCE CONTINUITY

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY - HAZARD
<p>Announcer Copy Microphones Tape Recorder Production Engineer Control Board Sources of Recorded Music Stop Watch (Studio)</p>	<ol style="list-style-type: none"> 1. Get copy from continuity department 2. Practice voicing of copy 3. Timing the continuity 4. Read for voice level 5. Execute copy 6. Evaluate 7. Redo if necessary <p>(If live, omit steps 6 - 7 and Decisions, Cues, and Errors that apply to steps 6 - 7)</p> <p>8. If live, develop techniques for dealing with errors and time problems.</p>	<p>Hoarse throat</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Determine mood and pace of continuity 2. Decide if copy should be edited for time. 3. Decide if copy should be edited for content. 4. Decide whether to redo taping. 	<p>Amount of words in continuity</p> <p>Semantics</p> <p>Instructions</p> <p>Copy too long for time allotted</p> <p>Weak wording, grammar and misinformation</p> <p>Ineffective delivery reaction of other personnel involved with commercial</p>	<p>Copy can be ineffectual</p> <p>Copy can be unsatisfactory to client</p> <p>Too short for time allotted</p> <p>Too long for time allotted</p> <p>Key words might be left out</p> <p>Unsatisfactory words or errors might be left in</p> <p>Recorded copy might be substandard</p> <p>Unsatisfactory to client</p>

(TASK STATEMENT) ANNOUNCE CONTINUITY

SCIENCE

Voice and articulation principles
Phonetics
Breathing

MATH - NUMBER SYSTEMS

Basic word per minute measurement

COMMUNICATIONS

PERFORMANCE MODES

Reading
Writing
Listening
Speaking
Seeing

EXAMPLES

Copy continuity
Copy continuity
Recorded copy continuity
Copy continuity
Copy continuity

SKILLS/CONCEPTS

Vocabulary/word recognition
Punctuation discrimination
Grammar, phonetic transposition/transcription
Discrimination in listening/understandability
Quality/tone/accuracy
Articulation, Audience awareness
Inflection
Sight Recognition

(TASK STATEMENT) HOST LOCAL PROGRAM/PERSONALITY (MUSIC)

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY — HAZARD
<p>Host/personality Control board Microphone Headsets Turntables Tape machines Records Recorded audio sources Show biz "gimmicks" Clock Copy Play lists Telephone</p>	<ol style="list-style-type: none"> 1. Arrive at station 2. Check in/pick up log (only if sign-on personality) 3. Gathers together, play list, copy, records or carts, and gimmicks, plus coffee. Goes through sign-on procedure if necessary. If not sign-on, relieve personality on duty and take control position. 4. Sign-on program log. <p>NON-SEQUENTIAL ACTIVITY STEPS</p> <p>Operate pots, levels Read news, weather Read commercial/continuity Play recorded music Talk to listeners/schtick Give time/temperature Operate equipment Take network feeds Sign-off log at shift completion Prepare next shift Sign station off air if necessary</p> <p>Note: most air shifts are 4 - 6 hours long; for remainder of work day, host may be involved in one or more of the following capacities: selling/PR/mail-phone answering/music director/public affairs director/prepare play lists, etc.</p>	<p>Electric shock Fatigue Hoarse voice</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Determine play list if host prerogative 2. Determine host personality (schtick) 3. Determine "filler material" etc. 	<p>What listeners want or like; what market will bear; what time segment demographics apply to shift What particular audience responds to; what host is effective with. What will fill a short dead space</p>	<p>Alienate listeners — lose audience and ultimately revenue Alienate listeners — lose audience and ultimately revenue Dead air/loose board. Sloppy sound. Turntable — wrong speed Mispronunciation of words</p>

(TASK STATEMENT) HOST LOCAL PROGRAM/PERSONALITY (MUSIC)

SCIENCE

Principles of audience analysis/ascertainment
 Psychology and sociology relating to gaining and maintaining listener interest and loyalty
 Political science applied to current events
 Behavioral science applied to how people react
 Voice and articulation
 Breathing
 Phonetics
 Articulation

MATH - NUMBER SYSTEMS

Basic time measurement

COMMUNICATIONS

PERFORMANCE MODES

Reading
 Speaking
 Seeing

 Sensitivity

EXAMPLES

Copy/log/continuity (anything written) filler material
 Copy/continuity/filler/ad libs
 Cues/visual commands/copy/scripts/printed matter
 continuity
 Being aware of your effectiveness

SKILLS/CONCEPTS

Word recognition/vocabulary, punctuation discrimination
 Articulation; audience awareness, inflection, tone
 Sight recognition/accuracy

 Effectiveness/T.A.

(TASK STATEMENT) HOST LOCAL PROGRAM/TALK - PHONE

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY - HAZARD
<p>Host Control board Microphone Headsets Turntables Tape machines Records Recorded audio sources Show biz "gimmicks" Clock Copy Telephone</p>	<ol style="list-style-type: none"> 1. Arrive at station 2. Check in (pick up log - if sign-on) 3. Gather together copy, scripts, notes, and music 4. Go through sign-on if necessary 5. If not sign-on, relieve previous air personality - take control position - sign-on log. <p>NON-SEQUENTIAL ACTIVITY STEPS</p> <ol style="list-style-type: none"> a. Operate board, recorders, microphones, turntables b. Read any news, copy, continuity, filler material c. Give time and temperature d. Play music e. Talk to listeners f. Talk on phone - make and answer calls g. Change topics for call-ins h. Take network or syndicated feeds i. Use tape delay <ol style="list-style-type: none"> 6. Sign-off log at shift completion/sign-off station 7. Prepare next shift <p>Note: Most air shifts are 4 - 6 hours. For the remainder of the normal 8-hour day, host may be involved in one or more of the following capacities: sales/PR/mail-phone answering music, public affairs, news, and program director, etc.</p>	<p>Electric shock Fatigue Hoarse voice Beligerant/violent guest Threats of personal violence from audience</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Determine host personality - style - schtick 2. Determine appropriate subject matter for talk - call-ins 3. Decide if caller is likely to offend; libel, use obscene language. Therefore, decide if caller should be cut off or tape delay used 	<p>What listeners want, like, need: what market will tolerate, what time segment demographic factors apply to shift. What is timely, interesting, provocative, newsworthy</p> <p>What caller is saying, nature of caller's personality, experience - rule of thumb, "caller sounds like a nut"</p>	<p>Alienate listeners, offend; lose audience - ultimately lose revenue Alienate listeners, offend; lose audience - ultimately lose revenue. Alienate - offend audience, libel station, people, sponsor, get station in legal difficulty, lose job and license.</p>

(TASK STATEMENT) HOST LOCAL PROGRAM/TALK - PHONE

SCIENCE		MATH -- NUMBER SYSTEMS	
Principles of audience analysis/ascertainment Psychology and sociology relating to gaining and maintaining listener interest and loyalty Political science applied to current events Behavioral science applied to how people react Voice and articulation Breathing Phonetics		Basic time measurement Basic telephone dialing skills (codes)	
COMMUNICATIONS			
PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS	
Reading Speaking Seeing Sensitivity Talking Listening	Copy/log/continuity/filler Copy/continuity/filler Copy/continuity/printed matter Being aware of your effectiveness and audience reaction Communicating on phone Understanding what is being said on phone	Word recognition, vocabulary, punctuation discrimination Articulation, audience awareness, enunciation, inflection, tone Sight recognition/accuracy Effectiveness/T.A. Articulation, audience awareness, inflection, tone Discrimination of important and unimportant information, concentration - auditory discrimination	

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(TASK STATEMENT) HOST LOCAL PROGRAM/TALK – INTERVIEW TYPE

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY – HAZARD
<p>Host Guest(s) Microphones Headsets Clock Telephone Copy/scripts/filler material etc.</p>	<p>Note: It is assumed that the interview/discussion program takes place in a studio (not in the control room) and is a program entity – not a shift.</p> <ol style="list-style-type: none"> 1. Prepare show – research topics and guests, write questions, topics. 2. Greet guest(s) and make them feel comfortable. 3. Go over program with guest(s) (take additional notes); explain operating procedures, microphone techniques, breaks, etc. 4. Introduce show and guest(s) 5. Begin question – answer – conversation 6. Take breaks for commercials, news, feeds, as log indicates. 7. Conclude show – thank guest(s) 8. After show, thank guest(s) and say good-bye 9. If show is not live – evaluate and redo if necessary 10. Prepare next show <p>Note: Talk/interview programs may run from five minutes to 2-3 hours. For remainder of work day, host may be involved in one or more of the following tasks: air personality news/programming/PR/sales, etc.</p>	<p>Hoarse throat Personal violence from belligerent, violent, or hostile guest Personal violence from offended or hostile listener. Loss of job and license Legal difficulties, suits</p>
DECISIONS	CUES	ERRORS
<ol style="list-style-type: none"> 1. Determine tone, direction, content of program 2. Decide which guest(s) to have for particular show or topic 3. Determine if guest(s) is cooperative, hostile, belligerent, violent 4. Decide when to ask next question 5. Determine if guest(s) is rambling, going off on tangent, being evasive 6. Decide if guest(s) is libeling, offending, being obscene or fraudulent 7. Decide to redo show if taped 	<p>Timely topics, newsworthy, interesting</p> <p>Appropriately interesting, knowledgeable guests, able to deal subject</p> <p>Guests background; displayed and implied attitude, reputation relationship to subject matter</p> <p>Listen for natural pause, end of thought; answer too long.</p> <p>Listen to answer – relationship to topic, interest level, relationship to other guests, subjects</p> <p>Knowledge of laws and rules; listening to answer; knowledge of subject</p> <p>Station standards; good judgement, guest reaction</p>	<p>Program could be dull, uninteresting, lose audience and revenue</p> <p>Guests could be uninteresting, ignorant, result in poor ineffective show – lose audience and revenue</p> <p>Guest could be uncooperative, violent, hostile – result in controversy, ineffective program; lose audience and revenue</p> <p>Show loses interest, direction of topic suffers, gets bogged down</p> <p>Show loses interest, direction of topic suffers, gets bogged down</p> <p>Guest could libel, slander, defraud, mislead – station could be in trouble, offend listeners, lose ratings and revenue</p> <p>Program could be dull, uninteresting, lose audience and revenue, guest dissatisfied</p>

(TASK STATEMENT) HOST LOCAL PROGRAM/TALK - INTERVIEW TYPE

SCIENCE

MATH - NUMBER SYSTEMS

Principles of audience analysis/ascertainment
 Psychology and sociology relating to gaining and maintaining listener interest and loyalty
 Above also relates to guest/host relations
 Political science applied to current events
 Behavioral Science applied to how guests react
 Voice and articulation
 Breathing
 Phonetics
 Kinetics

Basic time measurement

COMMUNICATIONS

PERFORMANCE MODES

Speaking
 Reading
 Seeing
 Talking
 Listening
 Sensitivity

EXAMPLES

Interview script/continuity
 Interview script/continuity
 Guest reaction/facial-kinetic movement
 Communicating to guest(s)
 Understanding what is being said
 Being aware of your effectiveness and guest reaction

SKILLS/CONCEPTS

Articulation, enunciation, inflection, tone, guest awareness
 Word recognition, vocabulary, punctuation discrimination
 Inference/accuracy poise
 Articulation/enunciation, awareness, inflection, tone
 Auditory discrimination/concentration, discrimination of important and unimportant information
 Transactional Analysis

(TASK STATEMENT) MAKE PERSONAL PUBLIC APPEARANCES

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY — HAZARD
<p>Personality PR materials — pictures, bumper stickers, give aways, station promotion material Script — copy — notes — gimmicks Appropriate clothing/costume</p>	<p>Note: It is assumed that the contacts and arrangements have been made by the PR/promotion department and not by the personality..</p> <ol style="list-style-type: none"> 1. Arrive at specified location 2. Meet contact — go over details 3. Begin appropriate activity for specific appearance situation 4. End event <p>Note: Public appearances include merchandising at local sponsors, civic events, parades, contests, pageants, sporting events, political rallies, dances, shows, charitable activities, (walkathons, bikeathons, etc.) auctions.</p>	<p>Travel accident en route Exhaustion Violence from audiences — hostile, vindictive people Injury from over eager fans Voice strain Sports — activity related injury</p>
DECISIONS	CUES	ERRORS
<ol style="list-style-type: none"> 1. Determine attitude displayed toward audience — "act" 2. Determine format of presentation — scripting if necessary 3. Determine PR materials/give aways to be distributed 4. Decide response to overzealous or hostile audience member 5. Decide on personal appearance — clothing, looks, etc. 	<p>Make up of audience — age, maturity, nature of event</p> <p>Nature of event .</p> <p>Size and make up of expected audience</p> <p>Visible attitude — activity of audience member</p> <p>Good taste, audience make up, nature of event</p>	<p>Offending audience — lose listeners, bad PR for station, lose job</p> <p>Ineffective performance</p> <p>Wrong or insufficient give aways — poor impression</p> <p>Personal injury or embarrassing incident — bad impression and poor PR</p> <p>Bad image; offending audience — lose listeners, bad PR for station lose job.</p>

(TASK STATEMENT) MAKE PERSONAL PUBLIC APPEARANCES

SCIENCE

Behavioral Science applied to audience reaction
 Political science applied to current events
 Sociological science applied to socio/economic make up of audience
 Audience analysis prior to appearance
 Psychology applied to (a) audience reaction (b) audience interest
 Articulation/enunciation
 Kinetics

MATH - NUMBER SYSTEMS

Counting
 Basic time measurement

COMMUNICATIONS

PERFORMANCE MODES

Speaking
 Talking

 Reading

 Seeing
 Listening
 •Sensitivity

EXAMPLES

Ad/lib or script
 Interaction between audience and personality

 Script

 Audience reaction - kinetics - facial expression
 Understanding what is being said
 Being aware of your effectiveness and audience reaction

SKILLS/CONCEPTS

Articulation, enunciation, inflection, tone
 Articulation, inflection, tone, enunciation, persuasion,
 poise, awareness
 Word recognition, vocabulary, punctuation, discrimination
 inference, accuracy, poise

 Auditory discrimination - concentration
 Discrimination of important information T.A.

Duty B

PROMOTION

- 1 Develop on-air promotional materials**
- 2 Develop promotional materials for other media**
- 3 Promote station to the general public**

(TASK STATEMENT) DEVELOP ON-AIR PROMOTIONAL MATERIALS

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY – HAZARD
<p>PR director Writers Production studio Announcer Recorded music Jingles Information on local programming schedules and details (network and syndicated) Writing materials References</p>	<ol style="list-style-type: none"> 1. Select program(s) to be promoted (or aspect of station to be promoted). 2. Select format for presentation 3. Brainstorm ideas for promotion 4. Write script(s) 5. Select audio elements (jingles) 6. Produce audio elements 7. Mix audio elements 8. Dub promotion(s) to master 9. Request time slots for air schedule 10. Schedule promotion(s) 11. Air promotion(s) 12. Evaluate effectiveness 13. Redo if necessary <p>Note: These promos are heard on the given station only.</p>	<p>None</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Determine program(s) or aspect(s) to be promoted 2. Decide on format for promotion(s) 3. Determine best idea for promotion(s) 4. Decide audio elements for promotion(s) 5. Specify time slot requests 6. Resolve if promotion effective and successful 	<p>Station need/new programs/ratings/salable features</p> <p>Program or aspect to be promoted. Music choices, production elements Ideas generated by brainstorming – most creative</p> <p>Nature of promotion(s), desired effect</p> <p>Day parts; availabilities</p> <p>Ratings; reaction of audience, management</p>	<p>Ineffective promotion, wasted production and air time, deterioration of image</p> <p>Ineffective promotion, wasted production and air time, deterioration of image</p> <p>Ineffective promotion, wasted production and air time, deterioration of image</p> <p>Ineffective promotion, wasted production and air time, deterioration of image</p> <p>Ineffective promotion, wasted production and air time, deterioration of image</p> <p>Ineffective promotion, wasted production and air time, deterioration of image</p> <p>Ineffective promotion, wasted production and air time, deterioration of image</p>

(TASK STATEMENT) DEVELOP ON-AIR PROMOTIONAL MATERIALS

SCIENCE	MATH - NUMBER SYSTEMS
<p>Sociology as it is applied to audience needs Psychology as it is applied to audience needs and persuasion Interpersonal communication as applied to persuasion Kinetics (live or on tape) All communication sciences Writing science (art of word weaving) Writing science (art of word weaving, imagery) Advertising techniques</p>	<p>Basic arithmetic skills and concepts, Basic time measurement</p>

COMMUNICATIONS

<u>PERFORMANCE MODES</u>	<u>EXAMPLES</u>	<u>SKILLS/CONCEPTS</u>
<p>Reading Speaking Talking Writing Listening Seeing - observing Sensitivity</p>	<p>Copy/continuity - scripts - evaluative reports - survey material, analysis Copy/continuity - scripts - concepts Other media reps, audience samples, writers, concept designers, promotion development team Copy/continuity, analysis, surveys, scripts, memos, comments, notes Ideas, tapes, proposals, other media reps, director, promotional staff People, reaction to ideas, objects, copy/continuity To people, reactions, audience reaction</p>	<p>Word recognition, punctuation discrimination, vocabulary Articulation, enunciation, inflection, tone, audience awareness, facial expression Articulation, enunciation, poise, awareness, persuasion Organization, conciseness, outlining, clarity, spelling spelling grammar, vocabulary, creativity Concentration, auditory discrimination, discerning important and unimportant information Kinetics, accuracy, poise, awareness Interpersonal communication, kinetics, T.A. Advertising techniques</p>

(TASK STATEMENT) DEVELOP PROMOTIONAL MATERIALS FOR OTHER MEDIA

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY — HAZARD
PR director Writers Production studio Announcer Recorded music Jingles Visuals Artists Designers Billboards Newspapers Layout materials Rate cards T.V. studio — (See T.V. tasks) Writing materials References Time salesmen	<ol style="list-style-type: none"> 1. Select programs or aspects to be promoted 2. Choose medium (media) to utilize. 3. Select format for presentation. 4. Brainstorm ideas for promotion 5. Write appropriate script or ad copy — depending on medium 6. Create promotion <ol style="list-style-type: none"> a. T.V. <ol style="list-style-type: none"> (1) Select visuals (2) Contract for artwork (3) Story board (4) Produce audio elements (jingles) (5) Send to T.V. station for production (6) Produce at station b. Institutional (Billboard, transit, newspaper, radio listings) <ol style="list-style-type: none"> (1) Determine artwork (2) Produce layout 7. Acquire ad time or space 8. Run promotion 9. Evaluate effectiveness 10. Modify if necessary. <p>Note: promotion department also usually handles releases relating to programs, personalities, awards, special activities. These are usually sent to Radio/T.V. departments of newspapers with hopes of getting print coverage.</p>	None
DECISIONS	CUES	ERRORS
<ol style="list-style-type: none"> 1. Determine program(s) or aspect(s) to be promoted 2. Choose medium (media) 3. Determine idea 4. Choose elements (T.V. or institutional) 5. Determine best buy — amount and location 6. Deliberate effectiveness of campaign 	Station needs/new program ratings/salable features Budget/media-effectiveness — coverage and frequency/ cost per thousand rate Creativity/ ideas generated/relationship to media. Medium/content/nature of promotion/creativity/visual appeal Medium/rates/market/budget Ratings/audience reaction/management	Ineffective promotion — wasted money — ineffective media campaign — deterioration of image. Ineffective promotion — wasted money — ineffective media campaign — deterioration of image — ineffective use of media — ineffective buy. Ineffective promotion — wasted money — ineffective media campaign — deterioration of image. Ineffective promotion — wasted money — ineffective media campaign — deterioration of image. Ineffective promotion — wasted money — ineffective use of media — ineffective buy. Ineffective promotion — wasted money — ineffective media campaign — deterioration of image.

(TASK STATEMENT) DEVELOP PROMOTIONAL MATERIALS FOR OTHER MEDIA

(TASK STATEMENT) DEVELOP PROMOTIONAL MATERIALS FOR OTHER MEDIA		
SCIENCE	MATH – NUMBER SYSTEMS	
Sociology as it is applied to audience needs Psychology as it is applied to audience needs and persuasion Interpersonal communication as applied to persuasion Kinetics (live or on tape) All communication sciences Writing science (art of word weaving) Advertising techniques	Basic arithmetic skills and concepts Basic time measurement	
COMMUNICATIONS		
PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading Speaking Talking Writing Listening Seeing – observing Sensitivity	Copy/continuity scripts – evaluative reports – survey material – Copy/continuity scripts – concepts Other media reps, audience samples, writers, concept designers, promotion development team Copy/continuity, analysis, surveys, scripts, memos, comments, notes Ideas, tapes, proposals, other media reps, director, promotional staff People, reaction to ideas, objects, copy/continuity To people, reactions, audience reaction	Word recognition, punctuation discrimination, vocabulary Articulation, enunciation, inflection, tone, audience awareness, facial expression Articulation, enunciation, poise, awareness, persuasion Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity. Concentration, auditory discrimination, discerning important and unimportant information Kinetics, accuracy, poise, awareness Interpersonal communication, kinetics, T.A. Advertising techniques

(TASK STATEMENT) PROMOTE STATION TO GENERAL PUBLIC

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY — HAZARD
<p>PR director Personalities Visitors Merchants Giveaways — posters, play lists, pictures, bumper stickers, buttons, records Portable studio (for discos) Writing materials Ratings</p>	<p>A. Personality public appearance</p> <ol style="list-style-type: none"> 1. Process requests for appearance 2. Make arrangements with personality 3. Gather appropriate giveaways 4. Solicit media coverage if applicable 5. Promote if applicable 6. Accompany personality to event if necessary <p>B. Giveaways</p> <ol style="list-style-type: none"> 1. Select appropriate giveaway items to promote station — buttons, bumper stickers, play lists, pictures, clothing, merchandising gimmicks for retailers. 2. Acquire items 3. Select distribution methods and locations (record stores, head shops) 4. Promote availability of giveaways 5. Evaluate effectiveness <p>C. Field trips to station</p> <ol style="list-style-type: none"> 1. Establish station visit policy 2. Assign person to duty 3. Route requests through above person and schedule them 4. Establish giveaway policy 5. Acquire sufficient giveaways if deemed necessary <p>Note: Public appearances include: concerts, speaking engagements in schools, fairs, parades, charitable activities, dances for merchandising client — commercial establishments as well as station. Personalities can appear at stores, malls, trade shows and fairs, concerts, etc.</p>	<p>Possible travel accidents Personal injury to personality from fans Exhaustion Personal injury to visitors on field trips</p>
DECISIONS	CUES	ERRORS
<ol style="list-style-type: none"> 1. Determine viability of request 2. Decide appropriate personality 3. Determine giveaways 4. Choose media to solicit 5. Ascertain which giveaways applicable to station 6. Decide appropriate distribution methods and locations 7. Determine effectiveness of promotional giveaways 8. Determine visitation policy (size of groups, age, days, times) 	<p>Requesting group/station policy/total requests Nature of request/availability</p> <p>Need/audience/policy Nature of event and personality Budget/promotional needs/audience/availability of giveaways/cost Willingness of distributor, location of distributor, effectiveness of methods Continued requests for item visibility Requests, size of station and staff</p>	<p>Bad community relations/overutilization of personnel. Bad community relations/overutilization of personnel. Ineffective promotion Was bad or ineffective giveaways Ineffective promotion. Ineffective use of budget/ineffective promotion Ineffective use of budget/ineffective promotion Ineffective use of budget/ineffective promotion Bad PR, overworked staff, community disinterest</p>

(TASK STATEMENT) PROMOTE STATION TO GENERAL PUBLIC

SCIENCE	MATH - NUMBER SYSTEMS
<p>Sociology as it is applied to audience needs Psychology as it is applied to audience needs and persuasion Interpersonal communication as applied to persuasion Kinetics (live or tape) All communication sciences Writing science (art of word weaving)</p>	<p>Basic arithmetic skills and concepts Basic time measurement Statistics - sampling - analysis</p>

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
<p>Reading</p> <p>Speaking</p> <p>Talking</p> <p>Writing</p> <p>Listening</p> <p>Seeing - observing</p> <p>Sensitivity</p>	<p>Copy/continuity - scripts - evaluative reports - survey material, analysis Copy/continuity - scripts - concepts</p> <p>Other media reps, audience samples, writers, concept designers, promotion development team Copy/continuity, analysis, surveys, scripts, memos, comments, notes Ideas, tapes, proposals, other media reps, director, promotional staff People, reaction to ideas, objects, copy/continuity To people, reactions, audience reactions</p>	<p>Word recognition, punctuation discrimination, vocabulary</p> <p>Articulation, enunciation, inflection, tone, audience awareness, facial expression Articulation, enunciation, poise, awareness, persuasion</p> <p>Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity Concentration, auditory discrimination, discerning important and unimportant information Kinetics, accuracy, poise, awareness Interpersonal communication, kinetics, T.A. Ability to interpret ratings</p>

Duty C

NEWS/WEATHER/SPORTS PROGRAMMING

- 1 Develop news/weather/sports programming
- 2 Develop editorials/commentaries

(TASK STATEMENT) DEVELOP NEWS/WEATHER/SPORTS PROGRAMMING

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY — HAZARD
<p>Personnel Reporters — correspondents — writers — editors — stringers — presenters</p> <p>Equipment News control studio, recording devices, cassette, reel, cart, microphones, control board, remote transmitter and receiver (i.e. marti unit), pencils, papers, notes, typewriters, telephone directory, police scanners — C.B. units, teletype — news service network feeds</p> <p>Supplies newspapers, reference materials, future filing system, releases, city maps, filing/storage cabinet, office furnishing, coffee</p>	<ol style="list-style-type: none"> Gather news information <ol style="list-style-type: none"> Locate newsworthy material future file, scanner, phone tips, stringers, newspaper, phone investigation of news sources — police, fire, press conference, news service Confirm details, investigate, research Go to source Gather information — write notes, record information, get materials, talk to news sources, ask questions, interview Write news story <ol style="list-style-type: none"> Time stories Write story in radio news style Include actuality (if any) Review and coordinate facts and information Assemble all stories in order of importance and newsworthiness. Include all recorded, edited actualities. *Present news <ol style="list-style-type: none"> Read news script in order or intro spots, feeds End news cast on time <p>*Note: Refer to Announcing Task for details relating to announcing/delivery steps and information in presenting news</p>	<p>On location Travel accidents en route Hazardous condition at location — fire, shooting, natural disaster Personal violence from news sources, police, crowd</p> <p>In station Nothing unusual</p>
DECISIONS	CUES	ERRORS
<ol style="list-style-type: none"> Decide what events/situation are newsworthy — determine priority Determine if information/details are accurate and sufficient Decide sources of needed information Determine length and content of story Decide priority of stories and actuality, insertion and filler for back-up <p>44</p>	<p>Importance of events/situation to listeners (interest, timeliness, locality) availability of reporting staff/equipment Facts and information available, sufficient source verification, common sense Availability of sources; status of source (go to person in charge or spokesperson) Relative length of news cast, information available, importance of story Length of actual news time format and style of program</p>	<p>News cast could be uninteresting — noncompetitive — loss of audience and ultimately revenue Inaccurate reporting — law suits, loss of revenue and ultimately license. Loss of revenue Misinformation, biased information, wasted time.</p> <p>Story too long for show, for its worth; stretching material</p> <p>Disjointed ineffective news cast, loss of audience and revenue</p> <p>45</p>

(TASK STATEMENT) DEVELOP NEWS/WEATHER/SPORTS PROGRAMMING

SCIENCE	MATH — NUMBER SYSTEMS
<p>Political science applied to current events Behavioral science applied to human interest Overview of the sciences for broad background as is applies to news gathering subject matter</p> <p>Note: To prepare students to cover news story relating to science subjects (ecology, weather, pollution, space, etc.) it might be useful to develop lists of basic terms or concepts. The same goes for politics, economics, sociology and other social and behavioral sciences. It is not intended that instructor teach sciences, but indicate importance of science concepts and working knowledge as they relate to news items and events.</p>	<p>Basic functional understanding of math principles relating to economics, units of measurements, time, percentage.</p>

COMMUNICATIONS

<u>PERFORMANCE MODES</u>	<u>EXAMPLES</u>	<u>SKILLS/CONCEPTS</u>
<p>Reading</p> <p>Sensitivity</p> <p>Writing</p> <p>Listening</p> <p>Speaking</p> <p>Talking</p> <p>Seeing — observing</p>	<p>Newsworthy material, newspapers, magazines, wire copy, reports, etc.</p> <p>To people, reactions, events</p> <p>Stories, reports, analysis, notes, questions, directions, comments</p> <p>To interview, facts, ideas, proposals, news sources, politicians, press related reps.</p> <p>*See announcing task</p> <p>To sources, leads, tipsters, stringers, police, fire, politicians, press related reps.</p> <p>Events, activity, reactions, things and objects, people</p>	<p>Word recognition, vocabulary</p> <p>Interpersonal communications, kinetics, T.A.</p> <p>Organization, conciseness, outlining, clarity, spelling, grammar, vocabulary, creativeness,</p> <p>Concentration, auditory discrimination, discerning important and unimportant information</p> <p>Articulation, inflection, enunciation, poise, awareness, persuasion</p> <p>Dissemination of events, activities, etc., accuracy, poise</p>

(TASK STATEMENT) DEVELOP EDITORIALS (COMMENTARIES)

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Editorialist/commentator
Typewriter
References/books/newspapers
Microphone
Tape recorder
Clock
Telephone and directory
Writing material

STEPS

1. Develop station editorial policy
2. Select subject for editorial
3. Research subject
4. Write editorial draft
5. Edit/rewrite
6. Record editorial — properly identified
7. Contact person/agency involved with subject matter — inform of subject, offer equal time rebuttal opportunity
8. Air editorial or do live
9. Wait for response/feedback if any
10. Edit rebuttal if necessary
11. Air response/rebuttal if requested within set time limit

SAFETY — HAZARD

Personal violence from irate listener or affected individual or agency
Loss of job or license
Loss of license for station

DECISIONS

1. Determine overall policy on editorials
2. Decide position on particular situation to be editorialized
3. Determine who should be contacted for equal time/rebuttal
4. Decide if request for rebuttal is warranted and legitimate
5. Decide if rebuttal needs to be edited for grammar, profanity, libel, slander

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CUES

Management position, community needs
Station editorial policy, community needs/feelings
Who is involved in or related to subject of editorial
Relationship of requester to subject matter involvement
Rebuttal has grammar errors, profanity, libelous or slanderous elements

ERRORS

Creating community resentment, loss of listener and revenue
Editorial inconsistent with station policy, community alienation, loss of listeners, revenue, sponsor resentment.
Do not fulfill FCC rules on equal time requirement, license could be in jeopardy
Inappropriate rebuttal, embarrassment for station and rebuttor
Loss of license or firing for airing slander, libel, profanity, law suits, weakening issue

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(TASK STATEMENT) DEVELOP EDITORIALS (COMMENTARIES)

SCIENCE	MATH — NUMBER SYSTEMS
<p>Political science applied to current events</p> <p>Behaviorial science applied to human interest</p> <p>Overview of the sciences for broad background as it applies to news gathering subject matter (Include note — develop news programming task)</p> <p>*Apply note to editorial concept</p>	<p>Basic functional understanding of math principles relating to economics, units of measurement, time, percentages.</p>

COMMUNICATIONS

<u>PERFORMANCE MODES</u>	<u>EXAMPLES</u>	<u>SKILLS/CONCEPTS</u>
<p>Reading</p> <p>Sensitivity</p> <p>Writing</p> <p>Listening</p> <p>Speaking</p> <p>Talking</p> <p>Seeing — observing</p>	<p>Newsworthy material, newspapers, magazines, wire copy, reports, etc.</p> <p>To people, reactions, events</p> <p>Stories, reports, analysis, notes, questions, directions, comments</p> <p>To interview, facts, ideas, proposals, news sources, politicians, press related reps.</p> <p>*See Announcing task</p> <p>To sources, leads, tipsters, stringers, police, fire, politicians, press related reps.</p> <p>Events, activity, reactions, things, objects, people</p>	<p>Word recognition, vocabulary</p> <p>Interpersonal communications. Kinetics, T.A.</p> <p>Organization, conciseness, outlining, clarity, spelling, grammar, vocabulary, creativeness</p> <p>Concentration, auditory discrimination, discerning important and unimportant information</p> <p>Articulation, inflection, enunciation, poise, awareness</p> <p>persuasion</p> <p>Dissemination of events, activities, etc., accuracy, poise</p>

Duty D

PUBLIC AFFAIRS PROGRAMMING

- 1 Develop public service announcements (psa)
- 2 Develop public affairs programming
- 3 Evaluate public affairs programming (local, syndicated, network)
- 4 Ascertain community needs

(TASK STATEMENT) DEVELOP PUBLIC SERVICE ANNOUNCEMENTS (PSA)

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY – HAZARD
<p>Writer – producer Typewriter/pencils/paper Telephone/directory Materials – information from public service agencies, community, civic, religious, service organizations. Listing of public service groups, agencies, etc. Announcer Recording equipment Production studio Music for background – recorded</p>	<ol style="list-style-type: none"> 1. Respond to contact for PSA from community agency, group, etc. 2. Select particular subject matter for PSA – if station or agency initiated 3. Gather necessary information – research 4. Write PSA (not otherwise prewritten) 5. Get PSA approved by agency if material not originally sent in 6. Produce spot (with voice(s), music, sound effects, etc. See announcing task, same with pre-written PSA) 7. Request air time from program director and traffic (same applies for pre-produced PSA's distributed by agencies). 8. Air PSA's 	<p>None</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Determine who to contact for PSA information 2. Decide if request for PSA is valid (non-commercial, in public interest, legitimate) 3. Decide recipients of PSA time slots 4. Decide if PSA should be recorded by representative of group involved <p>53.</p>	<p>What is subject matter – which agency, group, person is involved? Is it in public interest, non-profit, legal, coming from real community group?</p> <p>Limited PSA availability, valid requests, timeliness and scope of announcement Is representative recording relevant? Is representative competent?</p>	<p>Misinformation, erroneous PSA, inefficiency</p> <p>PSA will be false, in error, based on illegal or commercial ventures, dealing with groups generally not in keeping with audience, make up, taste, needs. Too many spots for time slots, invalid PSA's</p> <p>Unnecessary or unprofessional recording job</p> <p>54.</p>

(TASK STATEMENT) DEVELOP PUBLIC SERVICE ANNOUNCEMENT (PSA)

SCIENCE	MATH – NUMBER SYSTEMS
Behavioral science applied to human interest Interest communication Psychology applied to persuasion and interest Generation	Basic time measurement Basic counting

COMMUNICATIONS

<u>PERFORMANCE MODES</u>	<u>EXAMPLES</u>	<u>SKILLS/CONCEPTS</u>
Reading Writing Listening Speaking Talking	Copy/continuity, letters, news releases, fact sheets Copy/conintuity, letters, memos, comments, reports Facts, ideas, proposals, sources, press corps, politicians *See Announcing Task Sources, leads, police, fire, press corps	Word recognition, vocabulary Organization, creativity, conciseness, spelling, clarity, grammar, vocabulary Concentration, auditory discrimination, discerning important and unimportant information Articulation, inflection, enunciation, persuasion, poise

(TASK STATEMENT) DEVELOP PUBLIC AFFAIRS PROGRAMMING

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY — HAZARD
<p>Writer Director Typewriter/writing materials Telephone/directory Reference materials — list of local community agencies and groups; political, educational, service organizations, survey results on community needs; contact list of key people; filed ascertainment material; advisory committee in community for idea and need generation Announcer Recording studio Production equipment Background music — recorded</p>	<ol style="list-style-type: none"> 1. Establish need for public affairs program (whether community or station generated) 2. Contact group or agency involved and arrange meeting 3. At meeting, brainstorm for ideas, format, details — gather resource materials. 4. Organize material into usable units for individual programs. 5. Write scripts and determine participants and elements 6. Make arrangements w/participants for production 7. Request studio time and production needs 8. a. Develop actualities if needed*** b. Produce program w/participants* (if taped, steps 9, 10, and 11)** 9. Listen to program and critique w/participants 10. Redo if necessary 11. Request air date and time 12. Air program <p>*Note: For actual production of public affairs program, refer to "Duty - announcer; task - host local program-talk interview type" for details and information. **Note: If live, steps 9-10-11-12 are not applicable ***Note: Include actualities in production if needed</p>	<p>Safety — none</p>
DECISIONS	CUES	ERRORS
<ol style="list-style-type: none"> 1. Determine if valid need exists for public affairs program 2. Determine appropriate group/individual to contact 3. Decide on specific content ideas for program(s) 4. Determine if produced program is effective, interesting and good reflection on station and participants 5. Decide which groups to actively participate with as station or individuals 	<p>Community needs; station commitment validity of proposal Subject matter of proposal; contacts/agency list Suggestions of group; areas of high interest or need; timeliness Relative quality, production and performance errors, interest level; comparison to station standards and previous program. Needs; make up of groups; areas in which station representatives could make significant contributions</p>	<p>Bad PR, wasting production and air time on unimportant subjects. Inefficiency; wasted time, poorly produced program Program produced on weak or uninteresting idea; idea too broad to be effective or too narrow to be interesting Program could be ineffective; could create bad PR for station or group, sloppy Poor community PR and goodwill</p>

(TASK STATEMENT) DEVELOP PUBLIC AFFAIRS PROGRAMMING

SCIENCE		MATH – NUMBER SYSTEMS	
Behaviorial science applied to human interest Psychology applied to persuasion and interest generation Basic natural and physical science concepts relating to specific program content Interpersonal communication		Basic time measurement Basic counting	
COMMUNICATIONS			
PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS	
Reading Writing Listening Speaking* Talking	Scripts/copy, letters, notes, news releases, surveys, fact sheets Copy/continuity, letters, memos, comments, reports, scripts Facts, ideas, proposals, sources **See Announcing Task Sources, contacts, groups, community leaders	Word recognition, vocabulary Organization, creativity, spelling, conciseness, clarity, grammar, vocabulary Concentration, auditory discrimination, discerning important and unimportant details Articulation, inflection, poise, dynamics, enunciation, persuasion, enthusiasm	

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(TASK STATEMENT) EVALUATE PUBLIC AFFAIRS PROGRAMMING* (LOCAL, SYNDICATED, NETWORK)

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY — HAZARD
<p>Director Telephone/directory Reference materials — catalogues of available programs, listing of current local programs, survey results on community needs, ascertainment materials Advisory committee in community Tape and record players Program materials — local and syndicated, network</p>	<ol style="list-style-type: none"> 1. Establish total on air public affairs time commitment 2. Breakdown commitment into various areas, types, needs of subject matter 3. Examine local output in each area of commitment 4. Evaluate effectiveness of each current local program in serving existing needs — utilize committee 5. Evaluate other available programs (syndicated and network) for each area to fill void. 6. Select new or replacement program types to be locally produced or acquired. 7. Produce new local programs* 8. Acquire and schedule new programs <p>*Note: See task No. 2, Public Affairs</p>	<p>None</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Determine total on-air public affairs time commitment 2. Determine need priority for air time commitment 3. Determine quality and effectiveness of existing local program 4. Decide if alternative programs available would more effectively satisfy needs <p>61</p>	<p>Community needs — ascertainment, license commitment, management decisions</p> <p>Community needs — ascertainment, current civic projects</p> <p>General standards for programming and production; community response, content examination</p> <p>Comprehensive listing of available programs — in each area, objective analysis of availabilities</p>	<p>Failure to satisfy community needs, license challenge and renewal</p> <p>Failure to satisfy community needs, license challenge and renewal, inappropriate balance in programming</p> <p>Public affairs — programs could be weak, poorly done, ineffective.</p> <p>Ineffective public affairs programming</p> <p>62</p>

(TASK STATEMENT) EVALUATE PUBLIC AFFAIRS PROGRAMMING (LOCAL, SYNDICATED, NETWORK)

SCIENCE		MATH — NUMBER SYSTEMS	
Behaviorial science applied to human interest Psychology applied to persuasion and interst generation Basic natural and physical science concepts relating to specific program content Interpersonal communication		Basic time measurement Basic counting	
COMMUNICATIONS			
PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS	
Reading Writing Listening Speaking* Talking	Scripts/copy, letters, notes, news releases, surveys, fact sheets Copy/continuity, letters, memos, comments, reports, scripts Facts, ideas, proposals, sources *See Announcing Task Sources, contacts, groups, community leaders	Word recognition, vocabulary Organization, creativity, spelling, conciseness, clarity, grammar, vocabulary Concentration, auditory discrimination, discerning important and unimportant details Articulation, inflection, poise, dynamics, enunciation, persuasion, enthusiasm	

(TASK STATEMENT) ASCERTAIN COMMUNITY NEEDS

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY – HAZARD
<p>Civic leaders Community members Public affairs director Station management Legal council Surveys Broadcast engineer or consultant Phones Telephone directory Reference material – survey results compilation, previous ascertainment, FCC guidelines, community group listing, local ordinances Volunteers or paid part-time employees to conduct survey</p>	<ol style="list-style-type: none"> 1. Station manager, public affairs director, program director, to organize plan for ascertainment strategy. 2. Select community representatives. 3. Develop survey format – distribute 4. Consult with each representative regarding community needs and station performance over last renewal period – us 5. Compile results of surveys and consultations 6. Analyze results 7. Write report 8. Submit to FCC with renewal application 9. If deficiencies exist in a community service programming, refer to task statement No. 2, public affairs programs 	<p>Travel accidents en route Fatigue/ulcers Loss of license</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Determine community representatives 2. Decide survey format and distribution 3. Determine if results indicate need for improvement 4. Decide programming to remedy deficiencies <p>65</p>	<p>FCC guidelines, make up of community and size, sample selection FCC guidelines, community needs, random sample Statistics and comments Survey results and analysis</p>	<p>Nonrepresentative group, ineffective ascertainment Poor survey, ineffective survey, inaccurate result Inaccurate analysis and report Future difficulties with subsequent renewal or challenges</p> <p>66</p>

(TASK STATEMENT) ASCERTAIN COMMUNITY NEEDS

TASK STATEMENT/ ASCERTAIN COMMUNITY NEEDS		
SCIENCE	MATH – NUMBER SYSTEMS	
Behaviorial science, political science, sociology-psychology, interpersonal communication, intercultural communication – relating to understanding socio-economic-political make up of community to indicate public service/affairs programming, relating to developing consistent surveying techniques and content, relating to dealing with people in determining success of programming efforts.	Techniques of statistics – statistical analysis; counting, sampling techniques; extrapolation - interpolation; percentages; error factor; accuracy; ordering of numbers, recording of numbers	
COMMUNICATIONS		
PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Talking	Community members, civic leaders, legal council, broadcast consultant/engineer, FCC, volunteers, college people, station personnel	Linguistics, articulation, enunciation, poise, persuasion
Reading	Reports, analysis, surveys, analysis, FCC rules and regulations guidelines, fact sheets	Word dissemination, vocabulary, word recognition comprehension
Writing	Reports, analysis, surveys, analysis, ascertainment papers, letters, memos, comments	Organization, creativity, spelling, conciseness, clarity, grammar, vocabulary, logic
Listening	Facts, ideas, proposals, community sources,	Auditory discrimination, concentration, discerning important and unimportant ideas
Sensitivity	People	Kinetics

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Duty E

CONTINUITY

- 1 Develop commercial matter
- 2 Develop original local programming
(non-news, public affairs, public service)

(TASK STATEMENT) DEVELOP COMMERCIAL MATTER

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY — HAZARD
<p>Typewriter/writing materials Copy writer Client/agency account exec. Salesperson References — dictionary, thesaurus, style manual Product information — specs. Pencil Paper Product magazines/brochures Trade magazines</p>	<ol style="list-style-type: none"> 1. Meet with client and/or agency account exec. and/or salesperson to determine needs for specific commercial and campaign 2. Establish target and impression, scope, approach for campaign and spot 3. Brainstorm for ideas and audio elements 4. Select most effective ideas to satisfy needs 5. Write spot 6. Select voice(s) 7. Produce audio elements 8. Master — record spot 9. Preview for client, agency, sales department 10. Redo if necessary 11. Air spot according to air time contract. 	<p>None</p>
DECISIONS	CUES	ERRORS
<ol style="list-style-type: none"> 1. Determine needs for campaign and commercial 2. Decide on target, reach, impression, approach for spot 3. Determine most effective idea and audio element complement 4. Decide on voice(s) 5. Determine whether to redo spot (or rewrite) <p>70</p>	<p>Client's business situation; market information; competition; nature of product</p> <p>Intended audience/market; product sales features, competition, client's business situation</p> <p>Intended audience/market; product sales features, competition, client's business situation.</p> <p>Needs of spot; what works with intended audience; available talent; budget for fee</p> <p>Reaction of sales department and/or agency and/or client</p>	<p>Spot may not help client sell product or service; spot may be ineffective</p> <p>Spot may not help client sell product or service; spot may be ineffective; spot could be clever but ineffective; spot could hit wrong audience</p> <p>Spot may not help client sell product or service; spot may be ineffective; spot could be clever but ineffective; spot could hit wrong audience</p> <p>Wrong or ineffective voice for spot</p> <p>Client dissatisfaction; poor standards for station, eventual loss of revenue</p> <p>71</p>

(TASK STATEMENT) DEVELOP COMMERCIAL MATTER

SCIENCE	MATH - NUMBER SYSTEMS
Psychology as it is applied to audience need and persuasion and entertainment Sociology as it is applied to human wants and needs (understanding of) Behavioral science applied to the human condition Interpersonal communication Maturity/sophistication Writing science (art of word weaving)	None

COMMUNICATIONS

<u>PERFORMANCE MODES</u>	<u>EXAMPLES</u>	<u>SKILLS/CONCEPTS</u>
Reading Talking Writing Listening Seeing - observing Sensitivity	All literary works, magazines, newspapers, copy/continuity, scripts, brochures, product specs., etc. Other copywriters, management, product people, business people, store owners Copy/continuity, script material, ideas, concepts, analysis of campaign Ideas, concepts, other creative staff, product people, business people, store owners, management, reps, promotional director, program director Events, happenings, people, places, things, concepts, copy/continuity The world	Word recognition, punctuation discrimination, vocabulary Articulation, enunciation, poise, awareness, persuasion Organization, conciseness, outlining clarity, spelling, spelling grammar, vocabulary, creativity Concentration, auditory discrimination, discerning important and unimportant information Kinetics, accuracy, poise, awareness Interpersonal communication, kinetics, T.A.

(TASK STATEMENT) DEVELOP ORIGINAL LOCAL PROGRAMMING (NON-NEWS, PUBLIC AFFAIRS, PUBLIC SERVICE)

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY - HAZARD
<p>Typewriter/writing materials References Phone/directory Continuity writer Program director Program log Sales director</p>	<ol style="list-style-type: none"> 1. Meet with program director (and possibly sales manager) to examine local programming. 2. Specify needs for new local programs 3. Brainstorm on ideas and formats for filling needs 4. Select most effective, interesting and salable ideas 5. Generate format and outline specific programs 6. Write program 7. Determine audio elements 8. Produce elements 9. Master program (if taped) 10. Review w/program director 11. Modify or improve if necessary 12. Air program (or do live) 13. Evaluate 	<p>None</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Decide if need exists for new local program 2. Determine best idea for format, content, audio elements 3. Determine audio elements 4. Decide if program is satisfactory 5. Decide if program is effective <p>74</p>	<p>Audience needs, programming content, salability, access to subject matter, program director decision</p> <p>Program needs, audience</p> <p>Program needs, audience</p> <p>Station standards: good judgement</p> <p>Audience reaction and response, sales department reaction, function in total programming concept</p>	<p>Wasted time and effort; ineffective programming addition, loss of listeners and revenue</p> <p>Ineffective solution of program needs; wasted time and effort, ineffective programming addition, loss of listeners and revenue</p> <p>Wasted time and effort, ineffective programming addition, loss of listeners and revenue</p> <p>Poor program; sloppy image</p> <p>Wasted time and effort, ineffective programming addition, loss of listeners and revenue</p> <p>75</p>

(TASK STATEMENT) DEVELOP ORIGINAL LOCAL PROGRAMMING (NON-NEWS, PUBLIC AFFAIRS, PUBLIC SERVICE)

SCIENCE	MATH - NUMBER SYSTEMS
Psychology as it is applied to audience need and persuasion and entertainment Sociology as it is applied to human wants and needs (understanding of) Behavioral science applied to the human condition Interpersonal communication Maturity/sophistication Writing science (art of word weaving)	None

COMMUNICATIONS

<u>PERFORMANCE MODES</u>	<u>EXAMPLES</u>	<u>SKILLS/CONCEPTS</u>
Reading Talking Writing Listening Seeing - observing Sensitivity	All literary works, magazines, newspapers, copy/continuity, scripts, brochures, product specs., etc. Other copywriters, management, product people, business people, store owners Copy/continuity, script material, ideas, concepts, analysis of campaign Ideas, concepts, other creative staff, product people, business people, store owners, management, reps, promotional director, program director Events, happenings, people, places, things, concepts, copy/continuity The world	Word recognition, punctuation discrimination, vocabulary Articulation, enunciation, poise, awareness, persuasion Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity Concentration, auditory discrimination, discerning important and unimportant information Kinetics, accuracy, poise, awareness Interpersonal communication, kinetics, T.A.

Duty F

MUSIC PROGRAMMING

- 1 Generate play list
- 2 Maintain music library

(TASK STATEMENT) GENERATE PLAY LIST

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY – HAZARD
<p>Typewriter/writing materials Music director Program director References: record listings – charts, "Billboard," "Variety," "Broadcasting," "R-T V Age," (trade publications) record distributor contact list Local record store sales lists</p>	<ol style="list-style-type: none"> 1. Meet with program director to determine or review music format and programming 2. Select method(s) for determining play list or music rotation <ol style="list-style-type: none"> a. Meet with record store sales people to find out what is selling 3. Continually examine music references to decide "airability" of particular music 4. Write play list/music rotation 5. Obtain needed music choices 6. Pull daily music needs 7. Keep record of play list 8. Evaluate music format <p>Note: Music format and policy will vary and effect role of music director. Some stations have tight play lists determined by record sales and air time; some are more request oriented; some are based on DJ choices. Combination or various methods exist for different day parts or shows.</p>	<p>None</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Determine music format and programming 2. Decide on method(s) for determining play list 3. Determine "airability" of particular record 4. Decide if play list and rotation is effective 	<p>License commitment, audience needs, competition, budget</p> <p>Availability of record sales information, trade publication listings, talent and style of air personality, programming concepts, audience response to request, sales reaction</p> <p>Popularity, relationship to format, audience request</p> <p>Audience reaction, ratings, programming department reaction</p>	<p>Ineffective, unpopular music programming, loss of audience and revenue</p> <p>Ineffective, unpopular music programming, loss of audience and revenue</p> <p>Music inconsistent with programming format, ineffective, unpopular music programming, loss of audience and revenue</p> <p>Ineffective, unpopular music programming, loss of audience and revenue</p>

(TASK STATEMENT) GENERATE PLAY LIST

SCIENCE		MATH – NUMBER SYSTEMS	
Writing science Interpersonal communication Behavioral sciences as applied to human need Psychology as it is applied to audience need		Basic counting Statistical analysis Basic probability skills	
COMMUNICATIONS			
PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS	
Reading	Play lists, trade magazines, (Billboard, Broadcasting) record store sales lists	Word recognition, punctuation discrimination, vocabulary	
Talking	Record store management, reps, distributors, audience samples, promotional people	Articulation, enunciation, poise, awareness, persuasion	
Writing	Play lists, analysis, surveys, memos, comments, notes	Organization, conciseness, clarity, spelling, grammar, vocabulary	
Listening	Ideas, proposals, audience feedback, promo people, reps, record store management sales staff	Concentration, auditory discrimination, discerning important and unimportant information	
Seeing – observing	People, reaction to ideas, objects, copy/continuity	Kinetics, accuracy, poise, awareness	

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(TASK STATEMENT) MAINTAIN MUSIC LIBRARY

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY - HAZARD
<p>Typewriter/writing materials Play list Storage areas Records/carts/tapes Coding system Filing system Record catalogues Record distributor contact list Music librarian Labels</p>	<ol style="list-style-type: none"> 1. Receive records from distributor 2. Fill out file card 3. Code record/tape 4. Have record dubbed on cart if necessary 5. Store record/cart 6. Pull daily music needs (if necessary) 7. File previous day's records 8. Order new releases as called for 9. Periodically clean out unused records or erase carts (donate old records) 10. Update filing system 	<p>None</p>
DECISIONS	CUES	ERRORS
<ol style="list-style-type: none"> 1. Determine workable filing/coding system 2. Decide which records to dub on cart 3. Determine which records should be eliminated 	<p>Need for smooth, efficient operation, scope of music library, music programming and format</p> <p>Popularity of record, station policy, availability of cards</p> <p>Station policy, availability of storage and filing; air use of record, format change</p>	<p>Inefficient filing and storage of records/tapes/carts</p> <p>Inefficiency</p> <p>Inefficient filing and storage of records/tapes/carts, run out of space</p>

(TASK STATEMENT) MAINTAIN MUSIC LIBRARY

SCIENCE	MATH - NUMBER SYSTEMS
None	<ul style="list-style-type: none"> Basic counting skills Indexing skills Coding skills Basic number systems Ordering skills

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
<ul style="list-style-type: none"> Reading Talking Writing Listening 	<ul style="list-style-type: none"> Record covers, letter correspondence, file systems, memos, inventory lists, program logs if necessary Media reps, promo people, personality staff, audience Play lists, correspondence, file sheets, organizational material memos Personality staff, promo people, reps, audience 	<ul style="list-style-type: none"> Word recognition, punctuation discrimination, vocabulary Articulation, enunciation, poise, awareness, persuasion Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity Concentration, auditory discrimination, discerning important and unimportant information

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Duty G

PRODUCTION OPERATIONS

- 1 Operation of production control room
for recorded or live material

(TASK STATEMENT) OPERATE PRODUCTION CONTROL ROOM FOR RECORDED OR LIVE MATERIAL

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY — HAZARD
<p>Production control room — board, mikes, carts, recorders, turntables, clock, patch board, patch cords, Production room operator Scripts Talent Recorded music Live musicians Tape Guests Splicing equipment Telephone 3 second delay device On duty engineer, "marti" remote unit</p>	<ol style="list-style-type: none"> 1. Study script, log, needs list for specific program, commercial, etc. to be recorded. 2. Select appropriate recording equipment — mikes, procedure 3. Set up production room 4. Pre-produce any needed audio elements (recorded music, sound effects, etc.) 5. Set levels* 6. Equalize levels 7. Record (if necessary) 8. Mix and dub as necessary** 9. Evaluate master tape 10. Label master tape and file <p>Note* — Steps 5-7 for remote production would be on location.</p> <p>Note** — If live, step-8 would result in final program result (also omit dub if live — steps 9 and 10)</p>	<p>Electric shock</p>
DECISIONS	CUES	ERRORS
<ol style="list-style-type: none"> 1. Determine production needs for specific recording assignment, mike choices, recording equipment procedures 2. Decide which elements can and should be preproduced 3. Determine if production is acceptable 	<p>Needs of script, program, available equipment, standard operating procedures, budget, time limits</p> <p>Needs of script/program, production availabilities, need for efficiency, difficulty of task</p> <p>Station standards, common sense, program director's reactions, time available for</p>	<p>Ineffective or inefficient production techniques</p> <p>Ineffective or inefficient production techniques</p> <p>Below-level production standards, loss of audience and revenue, dissatisfaction of program director</p>

(TASK STATEMENT) OPERATE PRODUCTION CONTROL ROOM FOR RECORDED OR LIVE MATERIAL

(TASK STATEMENT) OPERATE PRODUCTION CONTROL ROOM FOR RECORDED OR LIVE MATERIAL		
SCIENCE	MATH — NUMBER SYSTEMS	
Electronics as applied to equipment operation Electrical engineering as applied to equipment operation Sound and sound transference (nature of)	Basic counting skills Basic meter reading Basic time measurement Basic digital identification	
COMMUNICATIONS		
PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading Talking Listening Seeing — observing	Instruction, script, copy/continuity. Personality, guests, other engineering staff, management Instruction, guests, management, personality, director Personality, guest, director, reaction, program progression	Word recognition, punctuation discrimination, vocabulary Articulation, enunciation, poise, awareness, persuasion Concentration, auditory discrimination, discerning important and unimportant information Kinetics, accuracy, poise, awareness.

Duty H

PROGRAM MANAGEMENT

- 1 Supervise program production elements
- 2 Program evaluation

(TASK STATEMENT). SUPERVISE PROGRAM PRODUCTION, ELEMENTS

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY - HAZARD
<p>Program director Production staff News director Public affairs director Typewriter/writing utensils Audience response surveys Needs report Production studio Engineer/operator Music director</p>	<ol style="list-style-type: none"> 1. Oversee production schedule based on time sales 2. Develop production format/and direction for station. Three periodic meetings with department heads and/or management staff 3. Schedule production time 4. React to continuity geared for production 5. Oversee selection of audio elements geared for production 6. Develop policy for station time use by other media, if necessary 	<p>None</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Determine production schedule 2. Determine production format of station 3. Determine production direction of station 4. Decide if continuity is usable for station needs 5. Determine policy for production room use by other media <p>93</p>	<p>Time sales, station popularity, program needs</p> <p>Sales, program needs, community needs, public affairs commitment, license commitment</p> <p>Sales, program needs, community needs, public affairs commitment, license commitment</p> <p>Creativity, use of imagery/audio elements</p> <p>Requests from other media/organizations for station production room use</p>	<p>Station cannot meet production needs, ineffectual broadcasting, loss of revenue</p> <p>Poor commercial image, loss of audience/revenue, poor community relations</p> <p>Poor commercial image, loss of audience/revenue, poor community relations</p> <p>Poor commercial image, loss of audience/revenue</p> <p>Alienation of other media, poor image, uncooperative atmosphere</p> <p>94</p>

(TASK STATEMENT) SUPERVISE PROGRAM PRODUCTION ELEMENTS

SCIENCE		MATH – NUMBER SYSTEMS	
Basic logic as it applies to philosophy of station Interpersonal communication Psychology as it applies to persuasion and need Sociology as it applies to group compatability Kinetics Communicative science as it applies to verbal intercourse (group or otherwise)		Basic statistical skills Basic time measurement Basic counting	
COMMUNICATIONS			
PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS	
Reading	Scripts, copy/continuity, analysis, surveys, reports, memos, programming recommendations, new ideas	Word recognition, punctuation discrimination, vocabulary	
Talking	Copywriters, script designers, program coordinators, network reps, syndication people, studio reps	Articulation, enunciation, poise, awareness, persuasion	
Writing	Program recommendations, analysis, surveys, policy statements	Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity	
Listening	Program recommendations, management, staff ideas, network reps, syndication people, studio reps	Concentration, auditory discrimination, discerning important and unimportant information	
Seeing – observing	Staff activity, program production, studio operation	Kinetics, accuracy, poise, awareness	
Sensitivity	Audience need, staff and management, recommendations, new ideas	Interpersonal communication, kinetics, T.A.	

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(TASK STATEMENT) PROGRAM EVALUATION

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY — HAZARD
<p>Program director Program logs Department heads Management staff Audience surveys Ratings reports Program surveys feedback Pre-produced/syndicated programs Network programming Typewriter/writing utensils Reports/rating</p>	<ol style="list-style-type: none"> 1. Gather program analyses and rating data 2. Analyze program and rating data 3. Evaluate programming based on program and rating data 4. Examine alternative programming — local, syndicated or network 5. Select alternative to existing programs 6. Acquire those selected syndicated or network programs 7. Initiate creative process by giving stamp of approval to local programming ideas 8. Improve existing programming by making program changes i.e. adding new elements to existing programming 9. Change entire format (after steps 1, 2, and 3, step 9 might apply) <p>Note* — Decision is not only P.D. — decision made by management team.</p> <p>Note** — May overlap into public affairs or news functions or vice versa</p>	<p>None</p>
<u>DECISIONS</u>	<u>CUES</u>	<u>ERRORS</u>
<ol style="list-style-type: none"> 1. Determine if rating information is accurate 2. Decide which program alternatives would perform better than existing programs 3. Determine if locally produced programming would meet needs of station 4. Decide if existing programs can be updated and/or modified 5. Ascertain if entire format should be changed 	<p>Sample size, gathering techniques, demo and psychographics</p> <p>How program does in other markets, nature of programming, audience need, comparison of similar programming in same market</p> <p>Nature and worth of idea, salability, audience reaction to pre-show, comparison of similar programming in same market</p> <p>Make up of existing program, compatibility to change, indicated weaknesses</p> <p>Overall ratings, audience response, sales</p>	<p>Bad analysis, possible program change that isn't needed</p> <p>Ineffective choice, audience loss, failure of programming</p> <p>Ineffective idea, waste of time and money, loss of audience and revenue</p> <p>Failure to improve programming, loss of audience and revenue, additional of basic format</p> <p>Failure to SAVE A SINKING RADIO STATION</p>

(TASK STATEMENT) PROGRAM EVALUATION

SCIENCE		MATH – NUMBER SYSTEMS	
Basic logic as it applies to philosophy of station Interpersonal communication Psychology as it applies to persuasion and need Sociology as it applies to group compatability Kinetics Communicative science as it applies to verbal intercourse (group or otherwise)		Basic statistical skills Basic time measurement Basic counting	
COMMUNICATIONS			
PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS	
Reading	Scripts, copy/continuity, analysis, surveys, reports, memos, programming recommendations, new ideas	Word recognition, punctuation discrimination, vocabulary	
Talking	Copywriters, script designers, program coordinators, network reps, syndication people, studio reps	Articulation, enunciation, poise, awareness, persuasion	
Writing	Program recommendations, analysis, surveys, policy statements	Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity	
Listening	Program recommendations, management, staff ideas, network reps, syndication people, studio reps	Concentration, auditory discrimination, discerning important and unimportant information	
Seeing – observing	Staff activity, program production, studio operation	Kinetics, accuracy, poise, awareness	
Sensitivity	Audience need, staff and management, recommendations, new ideas	Interpersonal communication, kinetics, T.A.	

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Duty 1

PERSONNEL MANAGEMENT

- 1 Evaluate performance of programming personnel

(TASK STATEMENT) EVALUATE PERFORMANCE OF PROGRAMMING PERSONNEL

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY - HAZARD
<p>Program director Employee files and records Contracts and union agreements Station policies Job descriptions Training manuals Placement service information Trade publication classified ad sections Applicant information Source list for colleges, training schools Ratings for personalities</p>	<ol style="list-style-type: none"> 1. Consult job descriptions, training manuals, station employee policies, employee records, contracts and agreements (develop if necessary) 2. Establish criteria for job performance 3. Meet with each employee periodically to review progress 4. Evaluate performance 5. Promote or give raises where needed 6. Place ineffective personnel on probation 7. Suggest improvements, set up objectives - where needed 8. If no improvement, discharge employee or fail to renew contract 9. *Advertise openings 10. Consult applicant files 11. Interview prospective replacements 12. Hire best candidate 13. Orient new employee to job 14. **Train in specific duties <p>*Note - In instances where an employee quits, begin process at step 9 **Note - Or have immediate supervisor train employee</p>	<p>Personal violence from irate employees Union-management disputes - strikes, loss of income</p>
DECISIONS	CUES	ERRORS
<ol style="list-style-type: none"> 1. Decide on job performance requirement criteria 2. Determine if employee is satisfactorily accomplishing task 3. Decide to promote, grant raise, pass or place employee on probation 4. Determine to remove employee on probation 5. Determine most effective new employee candidate 	<p>Job descriptions, contracts, station policy, union agreements</p> <p>Job descriptions, contracts, station policy, union agreements, job performance requirements, evaluations of superiors, ratings (for talent), community response</p> <p>Job descriptions, contracts, station policy, union agreements, job performance requirements, evaluations of superiors, ratings (for talent), community response</p> <p>Failure to improve or meet objectives</p> <p>Job criteria, candidates' credentials, experience, references, interview reactions</p>	<p>Ineffective personnel management, inefficient output unrealistic goals and expectations, union difficulties</p> <p>Underachieving employees, inefficiency, inept employees, ineffective personnel management, inefficient output, unrealistic goals and expectations, union difficulties</p> <p>Ineffective evaluation of personnel, indecisive actions</p> <p>Unfairness to employee, ineffective output</p> <p>Not hiring the best available person for the job</p>

(TASK STATEMENT) EVALUATE PERFORMANCE OF PROGRAMMING PERSONNEL

SCIENCE	MATH — NUMBER SYSTEMS
<p>Interpersonal communication Psychology as it applies to human behavior and evaluation Sociology as it applies to group interaction Kinetics Communicative science as it applies to evaluation and verbal intercourse</p>	<p>None</p>

COMMUNICATIONS

<u>PERFORMANCE MODES</u>	<u>EXAMPLES</u>	<u>SKILLS/CONCEPTS</u>
<p>Reading</p> <p>Speaking</p> <p>Talking</p> <p>Writing</p> <p>Listening</p> <p>Seeing — observing</p> <p>Sensitivity</p>	<p>Personnel evaluation reports, job descriptions, job analysis, objectives, resumes, application, audience feedback</p> <p>At seminars, conferences, meetings</p> <p>Management, staff, applicants, job placement agencies, media people, audience</p> <p>Evaluative reports, job analyses, objectives, memos, comments, notes, staff promotion recommendations</p> <p>Management, staff, ideas, recommendations</p> <p>Staff activity, job performance, individual interaction, personal growth</p> <p>People, events, activity, growth</p>	<p>Word recognition, punctuation discrimination, vocabulary</p> <p>Articulation, enunciation, inflection, tone, audience awareness, facial expression</p> <p>Articulation, enunciation, poise, awareness, persuasion</p> <p>Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity</p> <p>Concentration, auditory discrimination, discerning important and unimportant information.</p> <p>Kinetics, accuracy, poise, awareness</p> <p>Interpersonal communication, kinetics, T.A./TM</p>